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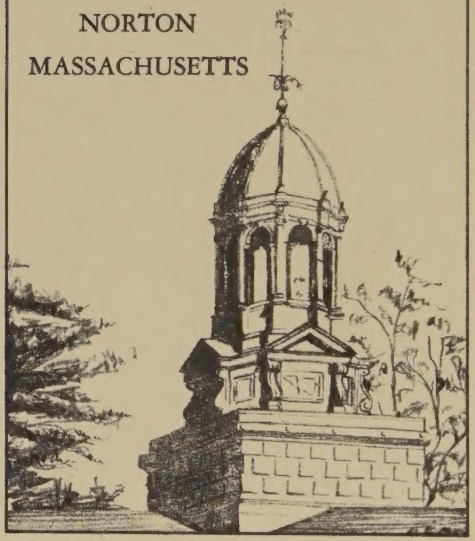

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# CHAPTERS ON GREEK DRESS

Fig. 50.—Boys at School. Vase signed by Duris. Berlin.

# CHAPTERS

ON

# GREEK DRESS

BY

MARIA MILLINGTON EVANS

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TO THE

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IN REMEMBRANCE OF

THEIR PERFORMANCE

OF

THE FROGS

OF

ARISTOPHANES,

1892.

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# INTRODUCTION.

In attempting to give a sketch of the main principles on which the ordinary dress of the ancient Greeks was based, I do not propose to deal with the subject in an exhaustive manner, nor do I for a moment pretend that the materials used are entirely original. But, having noticed in pictures of classical scenes and in Greek costume when exhibited on the stage, some ignorance of the elements of the subject, I venture to make public the following pages in the hope that they may be of service to those who, from archæological or artistic causes, wish to obtain a correct insight into the character of the Greek dress in classical times. In the desire to make the national collections as useful as possible, I have made frequent reference to examples in the British Museum, Bloomsbury, or in the collection of casts at the South Kensington Museum.

My debt to the labours of others, specially of German archæologists, is great. To Dr. Studniczka I tender my best thanks for permission to reproduce many illustrations from his work. My thanks are also due to Messrs. Murray, Macmillan, and Swan Sonnenschein, as well as to the trustees of the British Museum for the loan of woodcuts. The sources of the illustrations are acknowledged in the

list at p. ix. My friend Professor Gardner, of Oxford, has added to his many kindnesses that of reading my proofs.

I subjoin a list of works consulted that may be of use to other students of the subject.

"Beiträge zur Geschichte der Altgriechischen Tracht," von Franz Studniczka. Karl Gerold's Sohn. Wien, 1886.

"Quaestiones de re Vestiaria Graecorum." J. Boehlau. Weimar. 1884.

"Quaestiones Vestiariae." W. Müller. Göttingen, 1890.

"Lehrbuch der Griechischen Privatalterthümer." Hermann. Dritte Auflage von H. Blumner. (Band iv. of Hermann's Lehrbuch der Griech. Antiquitäten.) J. C. B. Mohr. Freiburg, 1882.

"Die Tracht bei Homer." Friederich. "Realien" (p. 248 and foll.), zweite Ausgabe. F. Enke. Erlangen, 1856.

"Das Homerische Epos." Helbig. Leipzig, 1884.

"Social Life in Greece." J. P. Mahaffy. 5th edition. Macmillan. London, 1888.

"Journal of Hellenic Studies," vol. viii., p. 170. E. Gardner. 1887. Published for the Society for Promoting Hellenic Studies, by Macmillan & Co.

"Histoire de la Sculpture Grecque." Maxime Collignon. Paris, 1882.

"A Companion to the Iliad." Walter Leaf. Macmillan. 1892.

"Olympia," "Bronzen." A. Furtwaengler. Taf. xxi. and foll. (Band iv. of "Olympia," herausgegeben von E. Curtius und F. Adler). A. Asher. Berlin, 1890.

Hope's "Costume of the Ancients." London, 1812.

Articles on special garments in Daremberg and Saglio's "Dictionnaire des Antiquités Grecques et Romaines." Hachette & Co., Paris (still in progress).

Similar articles in Baumeister's "Denkmäler des Klassischen Altertums." Munich and Leipzig, 1885, etc.

Articles in the "Jahrbuch des Kais. Inst." Berlin, 1892. vii. 4., by Mayer, and 1891, vii. 1., by Hauser.

"Observations sur les statues archaïques de type féminin du Musée de l'Acropole." H. Lechat in the "Bulletin de Correspond. Hellénique," 1890.

"Die Griechischen Meisterschalen," by Paul Hartwig. Published by Spemann, Stuttgart and Berlin, 1893.

The following table of the periods of Greek Art is given for convenience of reference :—

I. Prehistoric (Mycenae, Tiryns, &c.). To about 700 B.C.

II. Archaic. (Artists as Antenor, Calamis, &c.) *Circa* 700 to 460 B.C. Period of the Vases with Black Figures.

III. Early Fine Art. (Sculptures of Temple of Olympia, Parthenon, &c.) *Circa* 460 to 400 B.C. Period of the earlier vases with Red Figures.

IV. Late Fine Art. (Artists of the Mausoleum, Praxiteles, Scopas, &c.) *Circa* 400 to 300 B.C. Period of the later vases with Red Figures.

V. Decline. (Artists of Pergamene sculptures, &c.) *Circa* 300 to 100 B.C. Period of the vases of Apulia and Campania.

Maria Millington Evans.

Nash Mills,
*Hemel Hempstead,*
*November*, 1893.

# GREEK DRESS.

## I.

### HOMERIC DRESS.

To some persons it may seem a trivial undertaking to set to work to describe the garments worn by a people so far removed in time from our own day as the ancient Greeks. But though removed in time, there is no race whose spirit is more vitally present as an influence in modern thought. True, that the spirit of a great past can be caught without technical accuracy as to its dress —as witness the fact that Mrs. Siddons, in an ordinary ball-dress of the period, could so play the part of Shakspeare's heroines as to make spectators forget the anachronism of her clothes. But there can be little doubt that a clearer idea of ancient life is obtained if we can picture the people "in their habit as they lived." To use the words of quaint old Hope,[1] "To clothe, as Paul Veronese has done, Alexander in French brocade and Statira in Genoa cut velvet, is beforehand wantonly to mar the best fruits of one's labour, the applause of the judicious. It is offering a masquerade instead of a historic subject, a riddle in place of a tale clearly told."

But the subject is not without its difficulties. It is

[1] *Costume of the Ancients*, 1812.

easy to speak of the "Greeks," but Greece was at no period a uniform whole, with customs common to every part of it. No two towns could have been more dissimilar in habits and thought than Sparta, where everything was subservient to the military ideal, and Athens with her "grace without softness." How great, even, were the differences between Corinth the commercial and Thebes the prosperous, and those more distant centres, Miletus, Cyrene, Syracuse, each tinged by influences of their surroundings!

The sources of information, too, are not quite so numerous as those available for other branches of ancient history. For example — inscriptions, usually such sure guides in Greek matters, throw but little light on the subject, though certainly one list of the temple treasures at Samos gives the wardrobe of the image of Hera,[2] a list almost as long as the inventory of the ornaments and apparel of a mediæval abbey, or as that of the clothes left by Queen Elizabeth. Other lists of garments dedicated in temples also occur.

But the sources readily available for our inquiry are mainly two, viz.:—

1. The literary, *i.e.* mention of garments, in Greek literature, and especially the express statements of some ancient Greek historians on the subject.

2. The artistic, by far the larger class, *i.e.* garments as shown in ancient Greek sculpture, terra-cottas and vase-paintings. But here some allowance has constantly to be made either for the personal vagaries of the artist, or for the limitations of his art.

[2] Curtius *Urkunde und Studien;* "Samos," p. 15; Taf., 15—16.

In the case of dress in Homer, it is difficult to conclude by the light of existing monuments how far the state of culture represented in the poems actually existed, how much of what is described was a setting of past and present realities tinged by the glamour of poetry, and in the case of monuments, how long forms were retained in art after they had fallen out of daily use.

Thus much, however, may be safely inferred from the Homeric writings. Garments (ἕματα, ἐσθής) are woven by the lady of the house and her maidens.[3] Athena, the patron of the arts among the gods, does not disdain such womanly pursuits. Among mortals the Phœnicians are conspicuous. The finest robes in the Trojan king's treasure are the "work of Sidonian women."[4] Woven garment-stuffs in Homer are stored in large quantity. They form part of the treasure (κειμήλια) of a house. When the body of Hector is ransomed from Achilles, robes are part of the price paid. They are favourite offerings to the gods.[5] These robes were each woven as one garment, separate and complete in itself. There was no weaving of a long piece of stuff from which a length could be cut as required, a method with which we are nowadays so familiar. Such commercial convenience was alien to the Greek idea of simple fitness and completeness.

These woven materials are stated to have been of wool.[6] There is no special record of the working of flax in Homer, but yet linen (λίνον) is mentioned, as in the case

[3] *Iliad*, iii., 388; *Od.*, xviii., 316; *Iliad*, xxii., 511, &c.
[4] *Iliad*, vi., 289.
[5] *Cf. Iliad*, xxiv., 229, VI., 90, 271.
[6] *Iliad*, xvi., 224; *Od.*, iv., 50, 135, &c.

of bed-clothes,[7] a linen corslet,[8] a fishing-line,[9] and fishing nets[10] of flaxen twine. The thread of the Fates was of flax.[11] From this frequent mention of flax it has been conjectured that linen cloth was a home production of Greece in Homer's time, though it may have been imported from the East, or the thread may have been imported and woven in Greece by the women. Linen was known in the East at a very early period, and even in classical Roman times the wearing of linen garments was considered a sign of oriental effeminacy. In those days Cos was the centre of a manufacture of transparent garments, as may be gathered from the mention of "Coae vestes" by Tibullus and Propertius.

With regard to the dress of the men in Homer, the chiton (χιτών) played an important part, but the text gives no precise information as to its material or form, though its appearance is denoted by various epithets, as "shining," "soft," and the like.[12] By all accounts it seems to have been a sewn, shirt-like garment, not fastened with fibulae or pins, and probably made of linen, as its brilliancy is insisted upon.[13] In the representations of the human figure on some of the gems, vases, and other relics belonging to the prehistoric period of Greece, the men wear a kind of bathing-drawers or short double apron (*cf.* the "Man and Bull" wall-painting from Tiryns[14] and the gold cups from Vapheio[15]). In

[7] *Iliad*, ix., 661. [8] *Iliad*, ii., 529. [9] *Iliad*, xvi., 408.
[10] *Iliad*, v., 487. [11] *Iliad*, xx., 128; *Od.*, vii., 198.
[12] *Iliad*, ii., 42, &c. [13] *Cf. Iliad*, xviii., 595.
[14] Given in Schuchhardt's *Schliemann's Excavations*. English translation by E. Sellers. Macmillan, 1891, p. 120.
[15] Schuchhardt, *op. cit.* p. 350; *cf.* Dr. Leaf's Introductory chapter to that same work, pp. xxvii.–xxix.

Greek art of what is known as the early "archaic" period, the short chiton sits closely, jersey-fashion, to the skin. On later archaic Greek monuments the short chiton worn under armour is fuller and falls in folds (*cf.* Warrior of west pediment of Temple of Aegina, cast in British Museum, Archaic Room, 160). The length of the Homeric chiton does not seem to have been uniform in all cases. That worn by Odysseus as a beggar (Od., xiii., 434; xix., 450) must have only reached to the knee, or else the scar would not have been visible, but some passages[15a] may be taken to imply that, at least in the case of elder and more venerable wearers and the "Ionians," it was longer; and this is borne out by the evidence of archaic monuments, where the long chiton falls to the feet. (Fig. 1, *a*, *b*, *c*.)

The ordinary daily dress of middle-aged men in Homer, when engaged in active pursuits, such as war or hunting, seems to have been a kind of jerkin, perhaps of felt or leather, worn under the harness to prevent friction to the skin, and to promote general comfort (*cf.* British Museum, "Euphorbos pinax," 1st Vase Room, Case D, No. A 268). This dress is evidently short. When Menelaos is wounded in the side, the blood runs down over his legs, implying that these are bare. Sometimes, even, the word "chiton," instead of being used for the jerkin, designates the actual coat of mail. Idomeneus wounds Alcathoos through his χιτῶνα χάλκεον,[16] but the word is not generally used in this sense.

As we now find it represented on early black-figured

[15a] *Iliad*, v., 734—736, but *cf.* W. Müller: "Quaestiones Vestiariae," p. 1; xiii., 685; *Od.*, xix., 242.

[16] *Iliad*, xiii., 439.

vases made in Greece (for example, in the instances in the British Museum, Vase-room II., No. B. 53, pedestal 1 ; pub. in Miss Harrison's *Myths and Monuments*, p. 432)

Fig. 1 (*a*).—Peleus, from a Vase Painting.

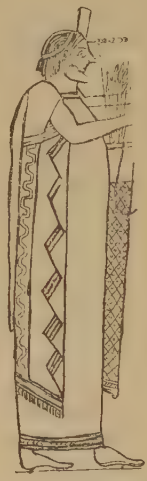

Fig. 1 (*b*).—From a Vase Painting.

Fig. 1 (*c*).—From a Vase Painting.

and as shown in Fig. 1, the long Homeric chiton of peace is ungirdled. This custom of wearing the long chiton was retained for all "cultus" garments of classical Greece, that is for garments worn on solemn and religious

occasions; for example, in representations of Apollo playing the lyre ("Citharoedus") as in Fig. 1 *b*, or in the well-known statue of this god in the Vatican (Fig. 2), or in the figure of the priest of the east frieze of the Parthenon (British Museum, Elgin Room, Slab No. V., Fig. 33).

For ordinary informal dress in the house in Homeric times the woven chiton, long or short, seems to have been worn alone. Out of doors a cloak (χλαῖνα), apparently an early variety of the later himation (ἱμάτιον), made of wool and dyed in colours, was put on scarf fashion or like a shawl folded lengthwise (Fig. 1, *a*, *b*). Being evidently rather long and cumbrous it is thrown off to increase facilities of speed. Odysseus tells how it is discarded for convenience in moving actively among the men.[17] Telemachos,[18] when about to make trial of the bow, "rising, puts off from his shoulder his purple cloak."

Fig. 2.—Apollo Citharoedus. Vatican.

As an outer covering the skins of animals were worn in Homeric times. Agamemnon,[19] Diomedes,[20] Menelaos[21] wear the skins of lions and leopards. Representations of such skins, with the paws of the animal hanging

[17] *Od.*, xiv., 500.
[18] *Od.*, xxi., 118.
[19] *Iliad*, x., 23.
[20] *Iliad*, x., 177.
[21] *Iliad*, x., 29.

down as a finish in front, are not at all rare on some early Greek vases (Fig. 3), where Heracles, Meleager, Iris, and Hermes all wear them. In the country men wear goat skins.[22] Pan, as a country god in the Homeric hymn (19, 23), wears on his shoulders the pelt of a spotted lynx.

Fig. 3.—Hermes. From the François Vase, Florence.

The dress of the women in Homer consists chiefly of the "Peplos," *i.e.* an under-garment which probably reached to the feet and sometimes trailed behind, worn with a girdle. The word "peplos" is one that occurs in the Greek tragedians also, but by them it is not used in quite the same sense as by Homer. Thus Aeschylus uses it both of men's and women's dress.[23] In fact, in the tragedians the words πέπλος, πέπλωμα seem to be the general poetic term for "garment." The "peplos" in Homer may be taken as the equivalent of that dress known in later times as the "Dorian" chiton, the typical classical dress of Greece, of which I shall have a good deal to say later. It is distinguished from the chiton of the men by the fact that, whereas theirs is a sewn garment put on like a shirt, the women's peplos is a piece of cloth merely fastened with pins. The peplos presented by Antinoos to Penelope had twelve such pins (περόναι).[24] The garment was all of one piece, and was probably left open at one side like the dress of the Dorian maidens that I shall subsequently describe. When Aphrodite

[22] *Od.*, xiv., 530.

[23] *Persae*, 468, 1031; *Cf. Soph. Trach.*, 602; and *Eur. Hec.*, 465—473.

[24] *Od.*, xviii., 292.

would protect her son Aineias, she flings open her peplos and veils him in its shining folds as a protection against the darts.[25] The most frequent epithet applied to women in Homer is "white-armed" (λευκώλενος), which implies the absence of a sleeve. This was also a characteristic of the true Dorian chiton, which originally seems to have been without sleeves and therefore distinct from the dress of the Easterns.

The stuff of the Homeric peplos is never expressly mentioned. Its colour is spoken of as "variegated" (ποικίλος),[26] and it is described as μαλακός, soft, and λεπτός,[27] thin or fine. Hence it may, in some degree, have resembled our Indian shawls.

For an over-dress, a veil-like piece of stuff, the "Kredemnon" (κρήδεμνον), or "Kaluptre" (καλύπτρη), is worn by ladies in Homer;[28] Penelope and other ladies of high degree are mentioned as wearing it. The maidens of Nausicaa lay it aside. Perhaps it may have been an addition worn by women of rank. The mourning Thetis[29] when preparing to go to Olympus wears a dark-coloured veil, but it seems that only in the direst grief was the countenance completely covered. The veils in Homer are spoken of as white and shining, and may probably have been linen, inasmuch as wool would have been too heavy. The veil of Hera[30] is compared to the sun for brilliancy, a simile that would hardly be applied to the dead surface of wool, and evidence for silk in Homeric times is hardly forthcoming. Many pieces of small, generally folded, drapery occur in the Homeric descriptions, such as the

[25] *Iliad*, v., 315.
[26] *Iliad*, v., 735.
[27] *Od.*, vii., 97.
[28] *Od.*, i., 334.
[29] *Iliad*, xxiv., 94.
[30] *Iliad*, xiv., 185.

"lope" (λώπη)[31] and others, as well as those I have mentioned, but I will not linger over a detailed consideration of them.

It is not easy to reconcile the account given in Homer with the very earliest prehistoric representations of women's dress found in Greece, though a fairly close parallel may be established between the decorations of early black-figured vases and the Homeric account.

Fig. 4 (*a*).—Gold Seal from Mycenae. Twice linear measure.

On the gold seal from Mycenae (Fig. 4, *a*) the women seem to wear an extremely tight-fitting bodice and a frilled or tucked skirt. These frills may represent the dress of the period, or the gem may be of foreign workmanship denoting foreign, probably oriental, styles of dress. A curious parallel is found in the dress of the Rutenu women of Egyptian wall-paintings (Fig. 4, *b*). A similar dress seems to be represented in a wall-picture

[31] *Od.*, xiii., 224.

from the group of buildings on the south wall,[32] Mycenae, and on the gem from Vapheio (Fig. 4, *c*).[32a] It may, perhaps, be assumed that the inhabitants of Greece at the period represented by the tombs of the "shaft" form at Mycenae, wore a somewhat similar dress, though the pin, one of the necessities of the Doric chiton, has been found there. In the tombs outside the citadel, fibulae of the "safety-pin" form have lately been discovered.

Some authorities (as Studniczka and Müller) find that

Fig. 4 (*b*).—Rutenu Woman.

Fig. 4 (*c*).—Gem from Vapheio. Twice linear measure.

the Homeric peplos is pretty much the same as the women's dress on the François vase in the Etruscan Museum at Florence, a piece of painting that may be referred to about B.C. 550 or earlier, some figures from which are given in Fig. 5. On other early black-figured vases also the women's garments frequently agree very closely in detail with the Homeric description. They generally show the straight chiton, shorter or longer as may be, sometimes with a girdle, sometimes without, but frequently of so narrow a

[32] Figured in Schuchhardt, op. cit. p. 291, fig. 288.

[32a] *Cf.* Εφημερίς Αρχαιολογική, 1889, pl. x., 34.

shape that walking comfortably in such garments would have been out of the question. This excessive narrowness can hardly have existed as a fact, but must be set down as in a great measure due to the limitations of early art and the difficulty it experienced in the adequate repre-

Fig. 5.—Moirae. From the François Vase, Florence.

sentation of falling folds. Instances of such garments are given in Fig. 6. For further instances of them the reader is referred to the British Museum, 2nd Vase Room, Nos. B 333, Case 45, or B 379, Case H.

Down the front of these garments broad bands of decoration are frequently found. Some writers think

Fig. 6.—Women at a Fountain. From a Vase Painting, British Museum.

that these served as an edging to an actual opening down the front, or were, at any rate, a survival from an opening that once existed and was so trimmed. But it is a well-known fact in archaic art that, like a child attempting to depict the human figure, the early artist loves to represent the upper part of the body full-face,

Fig. 7.—From an archaic Terra Cotta. Santangelo Collection, Naples Museum.

and the lower in profile, and *vice versâ*. It has been suggested by Helbig that to this custom the stripe down the centre of either the body or skirt drapery may be referred, being derived from an opening that really ran down the side of the wearer—a characteristic in the Laconian-Dorian chiton—a pattern of which I propose to give later. In archaic black-figured vases, as in Figs. 5 and

6, it is usual to find the surface of the dresses covered with minute, elaborately scratched patterns. An instance of a richly-decorated robe is given in Fig. 7, where a "choros" of dancing men and maidens and a Homeric subject (?) are represented on the stiff foldless surface of a dress. Occasionally, as I shall subsequently have to insist, these patterns on dresses in Greek Art vary suddenly on the same surface, and it is not unreasonable to suppose that the artist, wishing to make his work as pretty as possible, may have been moved to add a band of decoration here and there regardless of the actual make of the garment. Or, such bands of embroidery may have been imported from the East and sewn on as a trimming by the Greeks, in similar fashion to the "orphreys" on copes and chasubles in mediæval days. But it is time to return to the Homeric description.

From what I have said I hope it is clear that the main divisions of dress in Homeric time, were broadly *two*, both for men and women, viz.:

1. The class of "endymata" (*'ενδυμάτα*), *i.e.* garments worn near or next the skin.

2. The class of "epiblemata" (*ἐπιβλήματα*), *i.e.* mantles of various cut thrown over these in shawl or veil fashion as a suitably modest out-of-doors dress and a protection against the weather.

These two classes of garments prevailed also in historic Greek times, both for men and women. For men two garments were generally sufficient. In the case of women these two were often supplemented by two or three others. This may easily be seen in the course of a walk round the galleries of the British Museum or the Cast Collection at South Kensington.

## II.

## DRESS IN HISTORIC GREECE.

### UNDER-GARMENTS OF THE WOMEN.

I now propose to enter more in detail into the two classes of garments, the "endymata," or garments worn next the skin, and the "epiblemata," or wraps thrown over these, which prevailed in Historic as they seem to have done in Homeric times. Dates in such matters are exceedingly difficult to give. They have rather to be extracted from the evidence than laid down in any arbitrary fashion. For instance, the date assigned for the commencement of the "Historic" period in Greek history has changed a good deal even since Grote's day, and is still ever liable to be shifted in consequence of fresh results from the excavator's spade. But I will endeavour to give a few "milestone" dates, leaving the rest to the reader's own industry.

Taking first the class of "endymata" to which the generic name of "chiton" (χιτών) may be given. The origin of the dress is not to be affirmed with certainty. The word used (χιτών = Kuttonet, Kethoneth (Heb.), and Kittûn (Chald.), as given by Dr. Studniczka (p. 15, op. cit.), seems to point to an oriental source. The short chiton, according to Dr. Müller (p. 8, op. cit.), is

found among the peoples in Asia Minor before the ascendency of the kingdoms of Lydia and Persia. In a slightly longer form it is found among the Egyptians. From the East this garment may have made its way into Greece through Phœnician agency. It is mentioned in Homer as an accepted and ordinary garment for the "Ionians," and may have come into Greece from the ancient inhabitants of Asia Minor. From the fact that the chiton is not found, so far as is at present known, on the monuments of prehistoric art at Mycenae and other centres, it can hardly be supposed that it was, in the very earliest times, known to the Greeks in Greece. The Asiatic peoples mentioned above may (I again cite Dr. Müller) have obtained it from Babylon, for the short chiton appears on some of their very oldest rock-sculptures as having been worn by the Babylonians.

The long tunic or chiton seems to have come into Greece later than the short, though it occurs in the East among very much the same people, viz., the Chaldæans and the Assyrians.[33]

Dr. Müller assumes that the long chiton probably passed from Assyria to the Phœnicians, thence to the coast of the Asiatic side of the Ægean, and so to Greece itself. After the age of Homer the Greeks seem, except for wear on solemn and religious occasions, to have preferred the short woollen tunic to the long linen one.

The following is a description of the Dorian or long woollen chiton of the women, the χιτὼν ποδήρης, which in the main seems to correspond with the peplos of Homer, together with what appears to have been the ancient method of arranging it :—

[33] *Cf. Hdt.*, I., 195.

Fig. 9.—Selene. From the Great Altar, Pergamos.

A large piece of material is chosen, A B C D (*cf.* Fig. 8), in the direction A D and B C about a foot longer than the extreme height of the figure of the wearer, and in the direction B A and C D as long as the distance from tip to tip of the hands with the arms stretched out to their widest extent. This piece is then taken, and the upper edge of it folded over (ἀπότυγμα, apotygma) about the depth of from the neck to the waist, A E, B F, of the diagram. Then the whole piece is doubled at G H, and the lengths F G, E G, are divided into three. It is generally supposed that these were three equal parts, but it is found in practice that this leaves too much for the neck, and that when a garment so divided is put on it immediately falls off again. This difficulty seems to have been felt by the Greeks, and at a later period (about 200—168 B.C.) something very like "gathers" is found on the monuments in this part of the dress, and even then it seems slipping off! (Fig. 9.) At the finest period a pleated fold occurs in the front of the neck, *i.e.* in the middle section K M, I L (Fig. 10), but how this was produced is not very clear. It may have been secured by pinning.

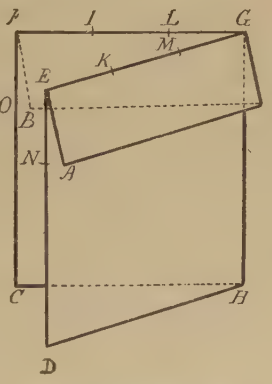

Fig. 8.—Scheme of the Dorian Chiton.

The points I L and K M being taken, the garment is folded round the body; these points are made to correspond, and are fastened on the shoulder by means of pins (Fig. 11).

Thus one gets one side of the person covered by the closed side G H, and the side A E D and B F C remains open.

Fig. 11.—Dress fastened on the Shoulder. From a Vase Painting.

Epithets, such as *φαινομηρίς* ("showing the thigh"), used of Laconian maidens, imply that this side was so left open among them,[34] and instances of this custom are found in Art (Figs. 12, 13). The "Iris" of the Parthenon Pediment (British Museum,

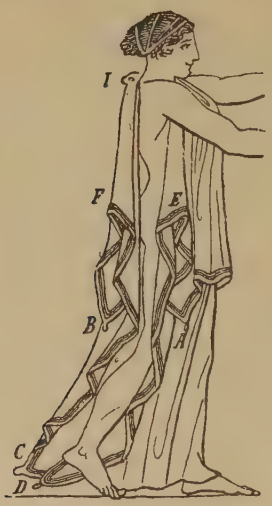


Fig. 12.—Dress open at the side.

Fig. 13.—Dress open at the side.

Elgin Room, No. G) and the woman in the group from the Temple at Bassae (British Museum, Phigaleia Room, No. 524) wear chitons open at the side.

[34] *Cf. Eur. Androm.* 598, and *Hec.* 933. *Cf.* also Müller's *Dorians*, iv., 2, 3.

Fig. 10.—Figure of a Hesperid. Olympia.

But in practice this seems to have been generally modified. The open side was closed by some means (either sewing or pins), partially, at D N, C O (see Fig. 8), or wholly (Figs. 14, 15).

After putting on the chiton, the wearer of the garment stands up, with extended arms, and a girdle is passed round the waist by some one standing behind, and the superfluous length is pulled up through the girdle, and allowed to hang over it in a kind of bag, the κόλπος, "kolpos" (Fig. 15). To this class of the wholly or partially closed Dorian chiton belongs the dress of the maidens of the Parthenon frieze (British Museum, Elgin Room, No. 324, Slabs VII., VIII., Figs. 52 — 60), the Caryatid of the Erechtheum porch (same room, No. 407), the bronzes from Herculaneum, now in the Naples Museum (Figs. 16, 17), and the metope from the Temple of Zeus, Olympia (Fig. 18), of which a cast may be seen in the South Kensington collection. (Perry's Catalogue, No. 78*e*.)

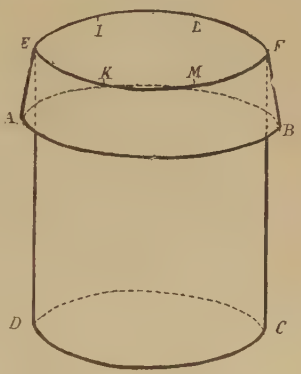

Fig. 14.—Scheme of the closed Dorian Chiton.

Sometimes the piece of the apotygma falling down the back is drawn over the head as a veil. The girl, in Fig. 17, seems about to draw hers up.

Another way of dealing with the large square of material is to omit the folding over of A E, B F, and to take points parallel to I L, K M, in the upper edge of the

unfolded stuff, thus having no apotygma, and then to draw the whole superfluous length through the girdle (*cf.*

Fig. 15.—Girl wearing the closed Dorian Chiton.

Fig. 16.—Girl putting on partially closed Dorian Chiton. Naples Museum.

the figure with the child in Fig. 19). Or the piece folded over at A E, B F, may be made so deep that no girdle is required, since there is nothing left to be drawn through

Fig. 17.—Bronze figure from Herculaneum. Naples Museum.

Fig. 18.—Athena wearing the closed Dorian Chiton.
Olympia.

it, Figs. 12, 13 (*cf.* the "Iris" of the East Pediment of the Parthenon, British Museum, Elgin Room, No. G).

A third method, known by the name of the "Peplos of Athena," since the goddess generally affects this form of chiton, is given in Figs. 20, 21, 22. A glance

Fig. 19.—Procne and Philomela. From a Vase Painting.

at the scheme, Fig. 20, will make the arrangement clear, and show that the girdle is put on over a larger "apotygma" (or "folded-over piece") than in scheme Fig. 8, and that no hanging bag, or κόλπος, is drawn over the girdle. Fig. 21 is from the "Varvakeion" statuette, in the Central Museum at Athens, which may be a far-away echo of the celebrated gold and

ivory statue set up by Pheidias in the Parthenon about the middle of the fifth century B.C. (A cast of the Varvakeion statuette will be found in the corner of the Elgin Room, British Museum, No. 300). In Figs. 21, 22, over the peplos the goddess wears her "aegis," with the head of Medusa in the centre of the chest.

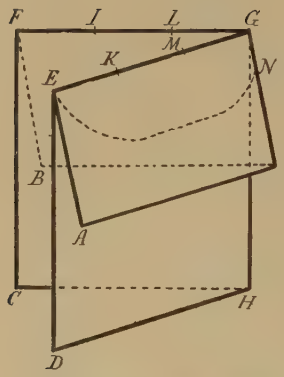


Fig. 20.—Scheme of the "Peplos of Athena."

Fig. 21.—From the Varvakeion Statuette. Athens.

The Dorian chiton was made of fine wool, and was of a kind more or less common to all Indo-Germanic tribes. A modern parallel also still exists in the dress worn by some Egyptian women (Fig. 23). Very often a sleeve is formed, in the Greek edition of the garment, by placing buttons or pins at intervals from I K, L M, downwards to the elbow (*cf.* the woman with the goat,

Fig. 24; or the woman with the child, Fig. 19; or the so-called figure of "Alcestis," British Museum, Ephesus Room, H 1). More elaborate girdlings formed by the addition of extra cords crossed on the breast, and attached to the ordinary girdle, are often found. (Fig. 25.)

On monuments it is not always easy sharply to dis-

Fig. 22.—Statuette of Athena. Athens.

Fig. 23.—Dress of modern Egyptian Woman.

tinguish the closed Dorian chiton from the variety that must now be discussed, viz., the *Ionian chiton*. The chief distinctive feature of the Dorian chiton consists in the pins seen on the shoulders. From this peculiarity it received the name περονατρίς (*cf.* Theocritus, xv., 21).

*The Ionian chiton* was entirely a sewn garment, with *no pins*. It was made of linen, and came to Greece, more

especially to Athens, in the first half of the sixth century, from the Ionians of Asia Minor, who borrowed it from the peoples of Asia proper.

Fig. 24.—Illustration of Sleeve of Chiton, made by placing pins at intervals. From a Vase Painting.

A plan of it is given in Fig. 26. It will be seen that the piece of material, as a whole, is less than that required for the several varieties of the Dorian chiton, being at least a foot less in height. This garment may consist either of two pieces (one in front and one at back), or of one piece double the size and folded. Instead of the one side being closed by pins as in Fig. 14, these two pieces are joined, and both sides are closed by sewing at G C, H D,

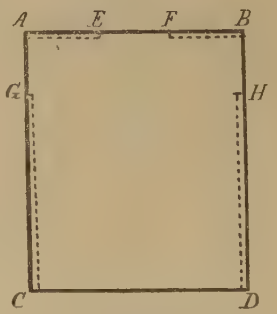


Fig. 26.—Scheme of the Ionian Chiton.

Fig. 25.—Amazon, with crossed bands from the girdle. Athens.

and also at the shoulders A E, F B, as indicated by the dotted lines. The distance from A to B being half the full span of the wearer with the arms stretched out, a long hanging sleeve is thus obtained (Fig. 27). The girdle is put on, as in the Dorian variety, and the extra length is drawn up through it so as to hang over and form a "kolpos." For an example of a girl arranging

Fig. 27.—Women wearing the Ionian Chiton. From a Vase Painting.

her own girdle, the reader may be referred to the vase from the Branteghem Collection lately acquired by the British Museum. (Third Vase Room, Turret Case C).

Good instances of this Ionian chiton may be studied in the British Museum Archaic Room, Cast No. 156, or on the figures of the so-called "Harpy Tomb," No. 94, in the same room. This dress seems to have been generally made

of linen. The material, judging from the instances depicted on monuments, is of a finely crinkled kind, apparently elastic in nature, similar to a stuff still to be found among the home productions of modern Greece. It is finished off with a selvage, not a hem. This elastic material

Fig. 28.—Relief of the Charites (Graces). Vatican.

would close round the neck of a wearer of the Ionian chiton after the head had been inserted, as in the case of our modern vests and jerseys. A band of decoration is occasionally seen round the neck, as in Fig. 27.

The two great varieties of chiton, the Dorian and the Ionian, may be clearly seen side by side in Fig. 28,

from the "Chiaramonti" collection in the Vatican, Rome, of which a cast will be found in the South Kensington collection (Perry's Catalogue, No. 54).

In this group of "Graces" the figure to the extreme left wears the ordinary closed Dorian chiton with "kolpos" and "apotygma," as given in Fig. 14. That in the centre has the same chiton, apparently open down the left side, and arranged as in Fig. 16, while the one to the right wears the Ionian chiton of Figs. 26, 27, made of the crinkled fine linen material just described.

In the two figures of this relief that wear the Dorian dress, I am bound to say I cannot see the pins as in Fig. 15, but the work of the relief is coarse and the style heavy, and it may only be an "archaistic" copy of an archaic original. The artist in such a case might not be very careful to represent exactly what he was copying, but there is small doubt of the fact of these two being instances of the Dorian chiton.

With regard to these two kinds of dress (the "Dorian" and the "Ionian") Herodotus makes a definite statement in his history.[35] The land of the Epidaurians, he says, yielded no fruit, so the oracle at Delphi was consulted as to a remedy, and the Epidaurians were bidden to set up images of Damia and Auxesia (goddesses of increase). The material of which these statues were to be made was to be cultivated olive wood. The Epidaurians therefore besought the Athenians to allow them to take some from their olive-trees as they had a large supply. The petition was granted on condition of their sending, in return, yearly offerings to Athena Polias and Erechtheus in Athens. These terms were agreed upon, the wood was

[35] Herod., v., 82; *cf.* Pausanias, ii., xxx., 5.

cut, the statues carved, the gods appeased, and the earth of the Epidaurians yielded her fruit in due season.

But it came to pass that the Aeginetans subdued the Epidaurians by sea, and carried off the statues to their own land. Thereupon no more tribute was paid to Athens by the Epidaurians, and the Athenians, complaining of its cessation, were referred to the Aeginetans, who possessed the images. In consequence, the Athenians sent a company of men to Aegina to demand the statues. Their request was refused. Then force was tried, and the Athenians attempted to drag the images from their pedestals. But dreadful consequences ensued. It thundered, and the earth shook, the statues are said to have fallen upon their knees, and madness to have overtaken the men, so that they slew one another, and only one returned alive to Athens. When he got there and told his tale, the widows of the dead men were very indignant at his safety. They came round him demanding their lost husbands, and finally, in their rage, stabbed him with the pins, or clasps (περόνῃσι), of their garments till he died. The Athenians, in horror at the women's deed, as the most terrible punishment they could devise, changed the fashion of women's dress from the "Dorian" to the "Ionian," so that they might have no further need of clasps or pins, while the Greeks of Argos and Aegina made their fastenings larger than before.

As to this statement of the historian's there is little doubt that somewhere about 570 B.C., war was raging between the two always hostile peoples of Aegina and Athens, and that somewhere about the same time a change took place in the dress of Athenian women, and the fame of the two things was connected. From monumental evidence it would appear that one of the early forms of

women's dress is of a "sewn" kind, while dress on monuments that must be dated after the Persian Wars is of the "Dorian" variety, as may be seen in the instances quoted above, Figs. 10, 12, 13. The "Dorian," as Herodotus points out (v., 88), was in all probability the old universal dress of all Hellenic women. Afterwards in Athens, about the first half of the sixth century, the so-called "Ionian" kind came into fashion, and was in vogue, contemporaneously with the Dorian, till about the time of the Persian Wars, 490—479 B.C. Then, in the wave of renewed Hellenism which spread over Greece in the national reaction against everything Eastern, the old Hellenic fashion revived, bearing the name "Dorian" (*ἡ αὐτὴ ἦν τὴν νῦν Δωρίδα καλέομεν*. Hdt. v. 88), because it was among such conservative people as the Spartans that it had been preserved.

But, strong as the reaction was, the "Ionian" dress was not absolutely ousted from its place, since Oriental influence was still too powerful for its radical rejection.

The original pin used for the fastening of garments among early races appears to have been one made from the small bone of the leg of an animal, whence the name "fibula," or *περόνη*. This is next reproduced in metal, furnished with a round head, and decorated with balls of bronze, a characteristic Greek type of which may be seen on the shoulder of the woman to the left in Fig. 5. In some instances the point of such a pin has been bent back, evidently to prevent its falling out of the garment when once stuck in. It is a tempting hypothesis that from this bending back of the point arose that developed form of "fibula" of which the modern "safety-pin" is the direct

and almost unmodified descendant. Such safety-pins in bronze have lately been discovered at Mycenae during the works carried on by the Greek Archæological Society in 1888 and following years.[36] Fibulae occur among the oldest bronzes of Olympia, as will be seen in the works of Drs. Furtwängler and Curtius, published by the German Archæological Institute, and included in the list of books in my Introduction. They are also found in the early graves of Thebes, Athens, Austria, Sicily, and other places. Golden fibulae (περόναι) are mentioned in Homer (as in *Il.* v. 425, &c.), but it is difficult to determine whether the Homeric form is that of the straight pin or the "safety-pin."

Most representations on vases seem to depict in long or short variety the characteristic Greek type of pin found in tombs (*cf.* Fig. 5). The "safety-pin" type, for some reason, seems almost or altogether absent from Greek tombs of the sixth and fifth century B.C.

Wounds would be more deadly and more easily inflicted by such pins as those of Fig. 5 than by the point of a "safety-pin." The Greek tragedians mention dresses worn by women both with and without pins. Polyxena, in the *Hecuba* of Euripides, takes hold of her dress near the shoulder and tears it open to the waist, implying a sewn garment that could not be simply unpinned at the shoulder; but in the same play Polymnestor is blinded by means of the pins or brooches (πόρπη=περόνη) that the women take from their garments for the purpose. In

[36] *Cf.* Schuchhardt, *op. cit.* pp. 296, 313; Daremberg and Saglio's "Dictionnaire," art. "Fibula," p. 2004, Fig. 2977; and Montelius "Archiv für Anthropologie," Brunswick, 1892, p. 31, Fig. 35.

the *Persae* of Aeschylus (*circa* 472 B.C.) Hellas wears the "Dorian" as the real Greek dress.

Some typical instances of the developed "safety-pin" form of fibula are given full-size in Fig. 29, *a*, *b*, *c*, *d*, from my husband's collection.

Fig. 29 (*a*).

Fig. 29 (*b*).

Existing specimens of pins and fibulae may be studied in any good collection, such as that in the Bronze Room of the British Museum, or in the Ashmolean Museum, Oxford. Those of very large size in these col-

lections may not have been worn, but were perhaps used for "ex-votos," or offerings in temples,[37] or for fastening curtains or other decorative hangings, or, as they are found in graves, they may have been made for the decoration of the dead. A fibula from Halstatt belonging to my husband was evidently made for funeral purposes, as it

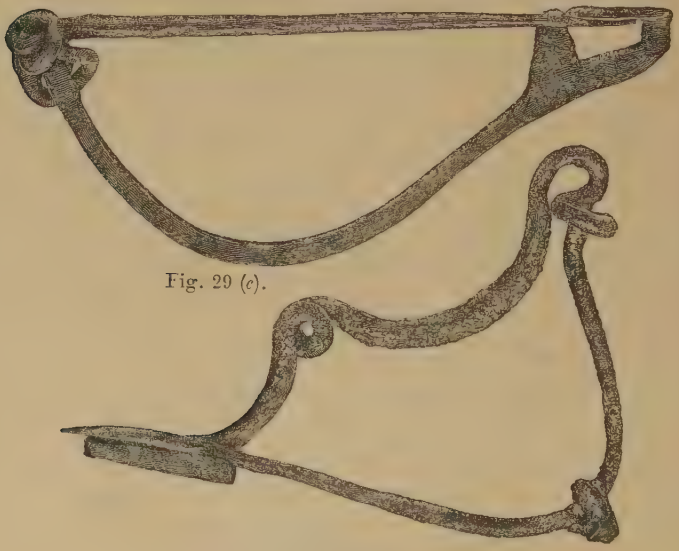

Fig. 29 (*c*).

Fig. 29 (*d*).

still contains some of the clay used as a core in its manufacture, and the edge of its decoration still feels sharp and rough to the finger, in evidence that it was not worn previously to its interment.

In later times, when the conquests of Alexander had let loose a new flood of Orientalism on Greece, the "Ionian" style with many rich varieties of Eastern decoration

[37] Hdt., v. 88.

seems to have been largely worn. (*Cf.* Fig. 30.) This figure, however, represents Medea, who can perhaps be hardly counted among the pure Greeks. Other instances of rich dress may be found in the British Museum

Fig. 30.—Medea. From a Vase Painting.

Fig. 31.—Amazon. Berlin Museum.

(Fourth Vase Room. Case 18. Vase signed by Python (no number), and case 54, F 326, and F 117 pedestal case.)

The *short chiton* of the women is also found on monu-

ments, together with the long. It follows the longer style in its varieties of sewing, pinning, and arranging, but it is not so full, and only reaches to the knee. It is worn by women and girls engaged in active exercise or when speed is desired. Iris the messenger, Artemis the huntress, girls in running contests and warring Amazons, all wear it. Instances are numerous in the frieze from the Mausoleum, Halicarnassos, in the British Museum, of which casts exist at South Kensington (Perry's Catalogue, No. 137). Others are given in Figs. 25, 31, 32.

Sometimes (*cf.* Fig. 32) it is fastened on one shoulder only, and the figure is supported by a broad belt. This statue may represent one of the girls who used, according to Pausanias (v. 16, 2), to take part in a race at the Festival of Hera at Olympia, wearing a garment that hardly reached to the knee and left the right shoulder and part of the breast uncovered. The race was run in the stadium, but only over one-sixth of the course. In Fig. 31, a second belt is put on over the top of the "kolpos," or bag of material drawn up through the girdle beneath it.

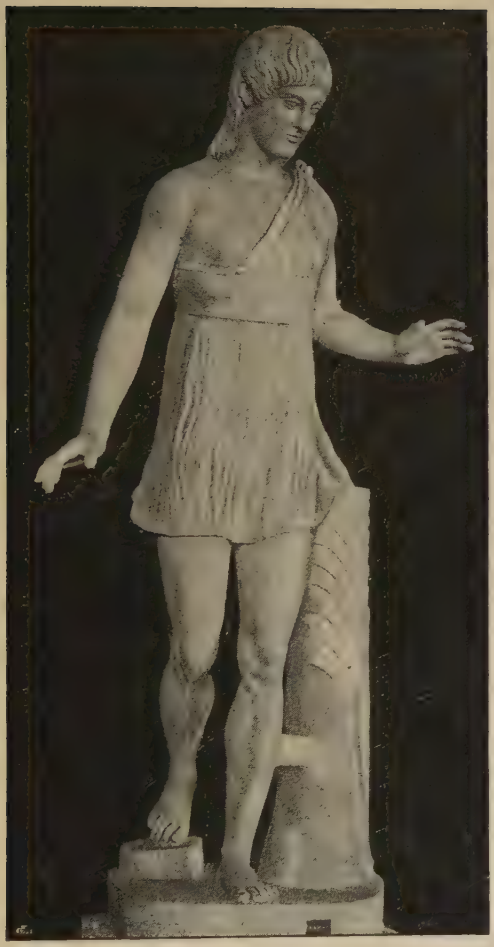

Fig. 32.—The "Running Girl." Vatican.

## III.

## DRESS OF THE FEMALE FIGURES IN THE ACROPOLIS MUSEUM, ATHENS.

At this point, before proceeding to a discussion of the dress of the men of Greece in historic times and the outer garments (*epiblemata*) of both men and women, it will be well, I think, to notice the garments on that remarkable series of statues of archaic female figures, found in the course of the excavations conducted on the Acropolis, under the direction of M. Cavvadias in the years 1882-8, of which a description is given in M. Collignon's *History of Greek Sculpture*,[38] and in Professor Gardner's book.[39]

These statues, which were discovered between the Erechtheum and the north boundary wall of the Acropolis, have, owing to the variety of surfaces represented in their garments and their brilliant colouring, attracted much attention and have given rise to opposite opinions. Their brilliant polychromatic decoration is very remarkable, hair, eyes, and borders of garments sharing in the

[38] *Histoire de la Sculpture Grecque*, M. Collignon, p. 340, &c.

[39] *New Chapters in Greek History*, Percy Gardner, p. 247, &c. (*Cf.* Cavvadias' *Les Musées d'Athènes*, and the "ἐφημερὶς ἀρχαιολογική," 1883—88).

colours which do not always follow natural laws; for instance, the eyes of the figures are sometimes coloured red, a tint that seems, to our notions, most abnormal and undesirable.

I have on an earlier page spoken of the great difficulty of giving precise dates in Greek art. In the case of these figures this difficulty is, to a great extent, removed. After the Acropolis was sacked by the Persians in 480 B.C., and, spoiled and ruined, had once more come into the hands of its rightful owners, the victorious Greeks buried the fragments of statues and other objects that had decorated their citadel before its spoliation.

This was done partly in reverence to the gods, since anything once dedicated to a deity was always sacred and could not be put to profane usage; partly to hide the traces of the Oriental invaders' brief triumph; and partly from utilitarian motives to increase the level space on the summit of the Acropolis, since, in the full spring of renewed patriotism, the Athenians desired to make "all things new," and required other and enlarged temples filled with fresh statues. Probably many of the objects found in these excavations had only just been made at the time of their destruction. Be this as it may, the last of the series, which ranges over a considerable period of time, cannot be later than 480 B.C. One of the series, Fig. 33, is held to belong to a base inscribed with the name of the sculptor Antenor.[39a] With regard to this artist we know that he made the statues of Harmodius and Aristogeiton, who slew the tyrant Hipparchus, 514 B.C. Those statues must have been set up soon after the murder, and

[39a] *Cf.* Collignon's *Histoire*, p. 365 and ἐφημ: ἀρχ: 1886; No. 6, Pl. IV., p. 81; and C. I. A. iv. 373.

Fig. 33.—Figure ascribed to a base with the name of the artist Antenor. Athens.

Fig. 34.—Female figure discovered on the Acropolis. Athens.

Fig. 35.—Female figure discovered on the Acropolis. Athens.

probably the Acropolis figure to which the Antenor base is ascribed is of the same period. By this means we get two points of date for the Acropolis series, viz., B.C. 480 back to *circa* B.C. 514—510. Another of the series may, on the evidence of style, even go back to 600 B.C. Fourteen of these figures came to light at once in February, 1886, having been buried together in a single pit, and others were found later. The series has given rise to much discussion as to whether the figures represent portraits of the priestesses of the goddess, of the actual goddess, or of the votaries who dedicated the images. Whomsoever they are intended to represent, they doubtless portray for us the costume of Athenian ladies of good position in the years preceding the great Persian invasion of 480 B.C. Some of the more typical varieties of dress found on them are given in Figs. 34, 35, 36. It cannot, however, be denied that the sculptor has allowed himself considerable latitude in the treatment of the garments. In consequence of this latitude two schools of disputants on their dress have arisen, the one typified by M. Lechat,[40] the other by Dr. Müller.[41] It is evident to the most casual observer that the drapery is not always true to actual fact, the curves going across the body when in repose in a way that could only be produced by rapid motion.[42] Again, it is not unusual to find a garment that shows some special and well-defined pattern or border covering one part of the body, while where we should expect to find the same garment continued, another pattern or

[40] *Bulletin de Corr. Hell.*, 1890.

[41] *Quaestiones Vestiariae.* W. Müller.

[42] See notes on these figures, by Ernest Gardner, in the *Journal of Hellenic Studies*, viii. 1, p. 170.

border suddenly comes out without apparent reason. There can be little doubt that the upper and lower portions of such a dress (*endyma*) do really belong to one and the same garment—the Ionian chiton—with sleeves close fitting and often elaborately bordered, while over this is thrown the ordinary himation (*epiblema*). But some archæologists (like M. Lechat, already mentioned) have endeavoured to make out a separate garment for every piece represented by a different pattern or border till, by this means, each figure seems to be clothed in three or four separate garments, of a kind otherwise unknown, for which distinctive titles have to be invented. To such critics a difference of *pattern* always implies a difference of *material*. Thus for Fig. 34, the existence of an under-chiton and a "chitoniscus," or knitted vest put over the chiton under the himation is assumed.

For my own part, I must confess that, in spite of its apparent absurdity, the possibility of such a multiplication of garments as that indicated by M. Lechat, and adopted by M. Collignon, did remain in my mind, until in April, 1892, I had the good fortune, in the course of a cruise among the Greek islands, to visit the rough wooden shed that does duty for a museum in the little island of Mykonos, where are housed some fragments of the objects found on neighbouring sites. There, with some difficulty, owing to the intense interest taken in our visit by every man, woman, and child of the place, I came across a piece of sculpture that, to my mind, solved the question. I found a headless female figure, apparently belonging to the same period of art, and dressed in the same manner as the Acropolis statues, *i.e.* in the Ionian chiton, with a himation over it. On

Fig. 36.—Female figure discovered on the Acropolis. Athens.

Fig. 37.—A Bacchante. From a Vase Painting.

the left breast of the figure, for a space of about six inches square, without the slightest semblance of a join in the material of the chiton, the sculptor had suddenly changed the pattern of the garment-stuff from one of three deeply-crinkled lines, with interspaces of plain material, to a patch of close and continuous wavy lines with no interspaces. Unfortunately, so far as I know, this figure is not published, and I cannot give an illustration of it. But after my visit to Mykonos, I found, in the Acropolis Museum at Athens, a similar instance on a female statue (No. 598 in the official catalogue, edit. 1891), and the same thing may be noticed in Fig. 35, where the lines of the pattern coalesce on the right side in a way impossible in fact. Since then I have had it brought to my notice, in an excellent article by Dr. Hauser,[43] that the same is the case in the dress of the so-called "Woman getting into a Chariot" (cast in British Museum, Archaic Room, No. 155), where the sleeve only of an under-garment that falls in heavy folds to the feet is shown with a crinkled surface, the remainder being smooth. This figure (be it a woman or a male charioteer) seems to me, as Dr. Hauser suggests, to wear a long, linen, sleeved, "Ionian" chiton, with a shawl-like wrap over it. These differences of creased or crinkled surface, therefore, occurring irregularly, do not represent a difference of material, and consequently a separate garment, but are attempts to show the various ways in which the same garment may appear, owing to the folds which it assumes and the shape of the body it covers; falling in close, fine folds over the chest and shoulders, and in

[43] *Jahrbuch des Kais. Deutsch. Arch. Inst.* vii. 1, 1892, p. 55.

larger, freer style over the legs (Fig. 37). Other instances, both in sculpture and vase-painting, might be cited.

By this view the "chitoniscus" of Lechat and Boehlau,[44] or the "wollene Wams" of the catalogue of vases in the Berlin collection, by Dr. Furtwängler, disappears as a separate garment, and becomes merely the upper portion of the Ionian chiton, arranged over the girdle in a "kolpos," in the manner described in my previous chapter, Figs. 26, 27. There is little doubt that the "chitoniscus," mentioned by classical writers,[44a] is the short form of chiton given above (Figs. 25, 31, 32).

In the case of artists who could so indiscriminately use their colours as to paint the eyes of a woman red, as the sculptors of the Acropolis figures did, it seems an affectation to imagine that the lines and patterns on the garments, graved by their tools and coloured by their brush, must necessarily be exactly true to reality. It is, therefore, unwise to argue from their productions a subservience to the exact representation of actual material, only to be equalled in the work of the draughtsman of the modern fashion-plate. In such early art as that of the period to which these figures belong the artist was free and untrammelled, and could change at will from one pattern to another in the same garment, without thereby giving good grounds for inferring that the material was really different. The fact that the garments themselves of this series vary in a parallel manner cannot be taken to count

[44] *Cf.* Boehlau's *Quaestiones de re vestiaria Graecorum*, fig. 14, p. 38, &c.

[44a] *E.g.* by Aristoph. *Birds*, 946, 955; Demosth., 583, 21, 403, &c.

Fig. 38.—Female figure found on the Acropolis. Athens.

for much as evidence, since, whomsoever they may represent, they were dedicated to the divinity, and the intense conservatism of the Greeks in matters of religion is well known.

That these statues vary from each other as much as they do is an important advance on statues of the class that precedes them—a class marked by an almost unvarying similarity of treatment down to the smallest details.

One figure of the series, Fig. 38, by exception, seems to wear the Dorian chiton, very stiffly depicted. The girdle is noticeable for curious hanging bands depending from it to relieve the severity of the drapery.

The outer garment of these female figures is the ordinary himation that I shall shortly describe. In these instances it is often passed under the left arm and, crossing the chest, secured on the right shoulder (Figs. 35, 36). Sometimes it is laid over both shoulders like a cloak (Fig. 34). In either case the himation seems of a shape more oblong than the square it usually assumes. The exact regularity of the zigzag folds is not necessarily true to life, as these folds occur everywhere in Greek art of a certain period, and are the results of a rigid archaism and conventionality. The curious way in which the arm comes from out of the cloak (Fig. 34), without causing any such hanging folds as would be expected, may either be another instance of the artist's limitations, or the garment may have been scalloped in some manner or holes cut in it to allow the arms to pass through.

Across the breast in Figs. 35, 36, some of the length of the himation seems drawn up through the band caused by its being fastened tightly on the shoulder, and a frill-

like effect is thus gained. The key to this arrangement is found in the right-hand figure of the Chiaramonti relief (Fig. 28), where its scheme can be very plainly made out.

The chitons worn by the Acropolis figures (*cf.* Fig. 34) are girdled in the same manner as that suggested for putting on the Ionian chiton, but after the "kolpos" or bag has been drawn up, the folds of the "petticoat" part are neatly arranged in pleats. Sometimes in this series, as on the right shoulder of Fig. 35 no very rigid distinction is made between the lines of the chiton and the himation.

## IV.

### UNDER-GARMENTS OF THE MEN.

Herodotus, in his narrative mentioned above, is, as we have seen, only concerned with the dress of Hellenic women.[45] Thucydides, in the archæological preface to his history,[46] deals with the dress of the men.

His words are as follows :—[47] "The fashion of wearing arms among these continental tribes is a relic of their old predatory habits. For in ancient times all Hellenes carried weapons because their homes were undefended and intercourse was unsafe. . . . They went armed in their everyday life. And the continuance of the custom in certain parts of the country proves that it once prevailed everywhere. The Athenians were the first who laid aside arms and adopted a more easy and luxurious way of life. Quite recently the old-fashioned refinement of dress still lingered among the elder men of their richer class, who wore under-garments of linen and bound back their hair in a knot with golden clasps in the form of grasshoppers (Gr. τεττίγων). The same customs long survived among the elders of Ionia, having been derived from their Athenian ancestors.

[45] Hdt., v., 82. [46] Thuc., i., 6.

[47] Professor Jowett's translation.

"On the other hand the simple dress which is now common was first worn at Sparta, and there, more than anywhere else, the life of the rich was assimilated to that of the people."

This review of the dress of Greek men by Thucydides falls into three periods:—

(1.) The oldest period, when armour was universally worn in ordinary life, a period to which the references in Homer may belong with more or less accuracy—a fashion preserved in Thucydides' day (B.C. *circ.* 471—404) only in the country parts of Greece, as Epirus, Acarnania, and the like.

(2.) The succeeding period when, as he puts it, "men adopted a more easy and luxurious way of life," probably denoting by these words that influx of Oriental customs from Ionia typified by the linen chiton of the women (the "Ionian chiton" of Chapter II.) worn also by men, and the wearing of the long hair bound with gold.

(3.) The fashion of the date of the outbreak of the Peloponnesian War in 431 B.C., "the present fashion" (ὁ νυν τρόπος) of Thucydides' day, *i.e.* the simple so-called "Dorian" chiton, made of woollen material, a revival from older days, due to the Hellenic reaction against Orientalism after the victory over the Persians, B.C. 480—79.

Wool probably then became the prevailing fashion, partly as "un-Oriental," and partly as being considered more healthy at a period when the "sound mind in sound body" was the aim of the Athenian state on behalf of her citizens. The hair at this period, too, was cut short, giving more freedom and ease.

The short woollen chiton of the third period was a

moderately wide garment on the same lines as the Dorian chiton of the women given in Fig. 8, with the part below the girdle sewn together, the upper part left open and fastened on the shoulders with fibulae or buttons. The girdling was done in the same way as for the women, but there seems to have been no "folded-over" piece or "apotygma," such as was general in their case.

But, contemporaneously with this practical and useful garment of everyday life, the longer and more dignified linen chiton of the Period II. of Thucydides was retained as a dress for religious and festival occasions in which men took part.

Fig. 39.—Soldier wearing Short Chiton. From a bas-relief.

Period III. of Thucydides, therefore, carries on many of the characteristics of Period II., but puts them on a basis of solemnity, retaining them in the service of religion—always the most conservative of mistresses.

In Fig. 39 the soldier wears the short, girdled chiton with a "kolpos," or bag, drawn over the girdle in a way that was usual when the free use of the limbs was wanted for war, hunting, manual work, or speed. (*Cf.* Brit. Mus., 3rd Vase Room, No. E 463, Case G.)

In the text of Hartwig's *Meisterschalen*, mentioned in the list of books in my Introduction, there occurs, at p. 219, Fig. 30*b*, an instance from a painting on a vase representing a youth putting on a short chiton. This dress is very curiously drawn as if the wearer was about to put it on *after* it has been drawn in at the waist by a girdle. The lines of the

folds of the chiton, too, above the waist are differently drawn to those below; but I hope I have said enough to prove that this need not necessarily denote two sorts of material. With regard to the chiton having the appearance of being already drawn in at the waist before being put on, Dr. Hartwig makes the ingenious suggestion that it is probably due to the fact that the artist was accustomed to see the chiton so drawn in when in wear, and therefore so depicted it when he wished to represent it in process of being put on.

Artisans and fisher-folk fastened the short chiton on one shoulder only, the left, when the name ἐξωμίς (exomis) was given to it. Charon, the ferryman, so wears it in Fig. 40.[47a] (*Cf.* Brit. Mus. 3rd Vase Room, No. D 24, Case F.)

The long chiton remained at the same period (*c.* 431 B.C.) as the dress of men of middle life and distinguished rank. It was also worn by younger men when engaged in certain functions, as, for instance, when acting as priests, flute-players, or charioteers. For a figure of a charioteer so clothed, of a period slightly later than this, the reader is referred to the slab, perhaps the most beautiful of the whole series, from the Mausoleum, British Museum, Mausoleum Room (cast at South Kensington, Perry's Catalogue, No. 137).

In the chitons on vases of the late Black-figured and Red-figured periods the same fine fan-like folds are discernible that can be noticed in the Acropolis figures (Figs. 34, 35, 36). Endless instances will reward the student who looks, even casually, through the 2nd and 3rd Vase Rooms of the British Museum. They are pro-

[47a] ἑτερομάσχαλος χιτὼν δουλικὸς, ἣν ἐξωμίδα λέγουσι, Photius, *s.v.*

bably due to the artist's desire to show his skill, and to archaic conventionality. But some German critics have conjectured that these folds were actually so worn and

Fig. 40.—Charon, wearing the "exomis."

produced by some artificial process akin to our plan of starching, goffering, or ironing. The evidence for such a practice in the case of the Greeks does not, I believe, exist, though similar customs were well known in Egypt.

## V.

## OUTER GARMENTS OF BOTH MEN AND WOMEN OF GREECE IN HISTORIC TIMES.

Under this head come all kinds of garments put on in shawl or wrap fashion both by men and women, to which the general term "epiblemata" (ἐπιβλήματα) was applied.

The chief of these garments is the *Himation* (ἱμάτιον), to which I have from time to time referred in the foregoing pages. The "chlaina" (χλαῖνα), of Homeric times must have been merely a variety of the himation.

Both men and women seem to have worn a himation of the same shape—a large square, sometimes rather oblong than square, varying in size according to the taste of the wearer and the state of the weather. Both sexes followed in the main the rules of arrangement given below, but the women did not adhere so rigidly as the men to these rules, and were addicted to coquettish variations in their draperies. Their himation must usually have been larger than that worn by the men, since it was often drawn over the head as a covering. Figs. 41 and 42, terra-cottas from Tanagra, Bœotia, illustrate this use. Fig. 43, a slab now in the Central Museum at Athens, shows another pretty way of arranging the folds. In deep grief the mantle was used to completely muffle the

figure of the wearer. Demeter, in the Homeric hymn, when going to Metaneira's house as an old nurse, is "wrapped and covered from head to foot so that her dark

Fig. 41.—Terra-cotta figurine from Tanagra.

Fig. 42.—Terra-cotta figurine from Tanagra.

robe clung to her as she walked." The general rule for putting on the himation in classical times seems to have been as follows:—One corner of the square, or oblong, was folded or gathered up and grasped by the hand and pulled

over the left shoulder from the back, then tucked in securely and held firmly between the body and the left upper arm pressed against the ribs. Then, with the right hand, the mantle was pulled out across the wearer's back by its right-hand top corner, opposite the corner already secured, till the lower edge of the garment hung about half way across the calf of the leg. Then the wrap was brought round over the right side of the body (ἐπιδέξια)[48] to the front, when two ways of disposing of this right-hand corner were possible, viz.: (A) If the right hand and arm were wanted to be free, the himation was brought *under* the right shoulder, drawn across the chest, and the end thrown over the left shoulder. (B) In the way considered the more suitable for honourable citizens, the mantle was brought *over* the right arm and shoulder (the arm being bent at the elbow) so that only the right hand appeared in a sling-like fold in the front, and then the end was thrown over the left shoulder. Fig. 44, from the well-known figure of the Sophocles of the Lateran, illustrates this second method.

The youth in Fig. 45 has begun to put his himation on in the first method, but, standing at ease, the superfluous end has slipped from his left shoulder to his arm. To us who find it necessary to use pins if we try to drape a himation for a wearer who has to move rapidly on the stage or elsewhere, it is matter for marvel *how* the ancient Greeks kept theirs in position. The himation was the dress of the dignified citizen, and he, though an excitable Southern in disposition, had to learn to control his feelings in a suitable fashion. Aristotle, in his picture of the great and high-souled gentleman, takes it for granted

[48] Plato, *Thaeet.*, 175 E., ἐπιδέξια ἀναβάλλεσθαι ἐλευθέρως.

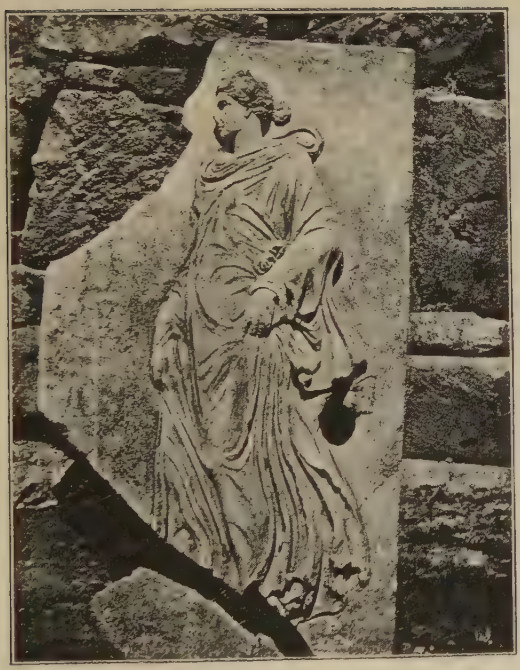

Fig. 43.—Slab. Central Museum, Athens.

Fig. 44.—Sophocles. Lateran, Rome.

that it would not become him to walk "swinging his arms about."[48] But all the same it would be very clever of anyone, however dignified, to keep a himation well in position through a long day in the jury-courts or the senate of Athens, without a sly pin inserted craftily some-

Fig. 45.—Penelope and Telemachos. From a Vase Painting.

where to keep his drapery steady. Little weights of clay or lead fastened to the corners of garments were certainly used.[49] The himation, however, may have been thrown on and off at will, or readjusted from time to time. But the arrangement of this garment was always considered

[48] Aris., *Nic. Eth.*, iv., 3—15.

[49] *Cf.* Figs. 21, 22, 45, 50 (Frontispiece).

a difficulty, requiring practice and assistance. A man's character and culture were judged from its folds. In the "Characters" of Theophrastus the boor's himation does not reach to his knee; the oligarch goes about with his gracefully adjusted. Alcibiades is said to have let his trail behind him.

The narrow doubled himation may be seen on archaic vases, as, for example, in the British Museum, 2nd Vase Room, No. B 197, Case K. Another instance from the François vase (Fig. 46) has been taken to be of Ionian origin, coming in with the longer Ionian chiton, which did not require so complete an outside wrap as the shorter Dorian chiton of the men. But still it is found on some of the oldest vases (from one of which our figure is taken), and women on the most archaic Attic vases also wear it put on cloak-wise from the back. A curious survival of it to later classical days may be noticed in the dress of the maidens of the Parthenon frieze (British Museum, Elgin Room, No. 324, Slabs VII., VIII., Figs. 52—60), the figure of the Caryatid of the Erechtheum (same room, No. 407 given in Fig. 47) and in the "Eirene" of Munich, reproduced here in Fig. 48. They, it will be noticed, wear the Dorian chiton of Fig. 14 with apotygma, kolpos, and shoulder-fastening complete. But these shoulder-fastenings are made to do double duty and to support an extra piece of

Fig. 46.—From the François Vase.

oblong drapery at the back—in fact the long, narrow himation of older days now fixed securely instead of coming cloak-wise over the shoulders as in the dress of the Acropolis statue, Fig. 34.

The *chlamys* (χλαμύς) was another wrap for men's use, originating in Thessaly as a rider's dress worn over armour. From the fifth century onwards it was universal in Greece.

Fig. 47. — Caryatid. British Museum.

Fig. 48.—Eirene, with infant Ploutos. Munich.

It was a short light mantle, made of wool, oblong in shape, with square or rounded corners, fastened with a clasp either in front or on the right shoulder. With the "Petasos" (or flat traveller's hat with flaps), it became the general dress for young men of "Ephebos" standing

(*i.e.* "just at the threshold of manhood") in Athens, serving in the cavalry. Endless instances of this dress can be discovered in the frieze of the Parthenon in the British Museum. An example from a vase painting is given in Fig. 49. (*Cf.* British Museum, 3rd Vase Room, Case A, No. E 3.)

Fig. 49.—Youth in Chlamys.

Gods of "Ephebos age" in art, as Hermes and Apollo, and men both young and old wear the chlamys, if engaged in active pursuits. Boys below this age wear a wide himation (Fig. 50, Frontispiece), quite covering the person, since it was not correct for a boy of good rank to have his hands free—perhaps a wise precaution for other nations than the Greeks. Infants were closely swaddled in modern Italian fashion and wore conical caps (Fig. 51).

Fig. 51.—Greek Babies. Terra-cottas from Bœotia.

In Sparta, from their twelfth year onwards, men wore

winter and summer as an only dress, the *Tribon* (τρίβων), *i.e.* the small oblong shawl of the Doric tribes. This was also worn in Athens as a special dress for active military work. But in the city this old dress, except for such occasions, was considered boorish and affected, and was only worn by philosophers and persons of peculiar views. It was not correct for a dignified citizen to go beyond his own door in the chiton only without an upper garment. It was also considered improper to wear chlamys or himation without the chiton. Yet instances of such wearing of one garment only are undoubtedly found in art, and some of them are figured in these pages, as, for example, the Sophocles of Fig. 44.

Fig. 51*a*.—"Diana of Gabii." Fastening the Diplax.

These may only be instances of artistic latitude and of the desire, at the fine period in Greek art, to show as much as possible of the human form, for in real life in Athens only poor people and philosophers wore the upper without the under garment in public or *vice versâ*.[49a]

A pretty variety of outdoor wrap for women, very much on the lines of the men's "chlamys," is the "diplax" (δίπλαξ) of Fig. 51*a*, where, as its name implies, the garment is "doubled" before being adjusted.

[49a] *Cf.* Dio. *Chr. Or.*, lxxxii., p. 628, M. Xen. Mem., 1, 6, 2.

The custom of doubling the himation that prevailed among men in early times has already been mentioned at page 52 (Fig. 46.).

Curious isolated instances of garments are often found represented in Greek art, especially in vase paintings. They are difficult to classify, and have rather to be considered individually. They occur in almost any collection. In the British Museum I would refer the student to a consideration of the curious jacket worn by the woman on the Vase E 120, Case 25; or to the chequered top garment that looks almost as if distended by artificial means worn by the flute-player on the Vase E 286, Turret Case H.

When trousers are found in Greek art they denote un-Greek peoples, as Scythians or Persians. Long sleeves to the wrist are, in the case of women, a mark of the slave. In the accompanying Fig. 52, from a tombstone relief in the Central Museum, Athens (cast in the British Museum, Phigaleia Room, No. 619), the maid, in a long-sleeved dress, is assisting her mistress to prepare her toilet for the last time. When men are represented as wearing long sleeves they are generally foreigners. The origin of such sleeves may be assigned to the fashion of the Asiatic Greeks. On the Tower of the Winds, Athens, the fierce outlandish god of the north-west wind (Skiron) and his fellow of the north (Boreas), wear long sleeves. An instance of a young man, however, who is presumably Athenian, but who may after all be merely a colonist possibly from the Euxine, in a long-sleeved chiton, will be found in the British Museum (Elgin Room, Parthenon Frieze, No. 325, Slab 42, Fig. 109).

Fig. 52.—Stele of Hegeso. Athens.

## VI.

## GIRDLES, FABRICS, COVERINGS FOR THE HEAD AND FEET, ETC.

The girdle was an important part of the women's dress in Homeric times. Those of Calypso and of Circe seem to have been decorated with gold.[50]

This custom of decoration of the girdle lasted on to classical times. The Acropolis figure, No. 38, has her girdle decorated with pendent ornaments, very probably of leather, with gold or silver studs, in the way that Greek peasants' belts are decorated at the present time. The figure given in cut No. 7, wears a girdle fringed below the waist. The height of the girdling of the chiton in Greek art varies at different times and is a fairly safe guide for assigning a date to monuments. In archaic times, when found with the stiff, narrow foldless garments of the Black-figured vases it is at the waist line. At the period of the finest art (*circa* B.C. 450), it is slightly lower, as may be noticed in the dress of the maidens of the Parthenon frieze. Gradually, after this time the girdle creeps up, till at the period of the frieze of

[50] *Od.*, v., 231; *Od.*, x., 544, &c.

the great altar of Pergamos, Fig. 53 (*circa* B.C. 200—168), it has almost reached the arm-pits.

With regard to material there is considerable difference at different times; and a certain amount of evidence as to the date of Greek monuments can be extracted from the stuff of which garments appear to be made. As I have already mentioned, in quite early art and up to the time of the Persian invasions, 480 B.C., chitons are frequently made of a soft crinkled material, very like crape, edged with a woven selvage which drapes beautifully. But this material goes out of use about the time of Pheidias. It was no doubt very like the crape-like material still woven in the Greek islands, and procurable in Athens, very elastic and fine. I have slept in a peasant's cottage in Arcadia in fine creamy crape-like sheets, each sheet finished off with selvages, and the crape lines occasionally crossed with single threads of red or even of gold. This was in a village where old forms were very likely to have come down from remote times. There the peasant proprietor existed in an ideal fashion, and nearly everything in his house was made by the family itself or in the village, an excellent example of Aristotle's *αὐτάρκεια*, or "self-containedness."

Apart from the use of wool and linen, a sort of cotton (Byssus) was used for head-dresses and smaller pieces of the women's dress. It grew in Elis, was rather yellow in colour, and so expensive that its use for large garments must have been out of the question. Some of the earliest gold staters of Tarentum have as their obverse a beautiful head of Demeter or Persephone-Gaia wearing a stephane from which hangs a diaphanous veil. This veil is doubtless the *Ταράντιον* or *Ταραντινίδιον*, woven from the "byssus"

Fig. 53.—Athena. Slab from the Great Altar, Pergamos. Berlin.

of the "Pinna" shell, a form of textile industry that still survives among the inhabitants of modern Taranto.[51]

After the time of Pheidias, the woven selvage of garments seems to have been cut off, and the edges finished with the ordinary hem. This may be noticed on the drapery hanging by the Hermes of Praxiteles at Olympia. (Cast in the British Museum, Ephesus Room, No. K 2, also in the South Kensington Cast Collection, Perry's Catalogue, No. 114.) This hem does away with a great deal of the grace of the falling folds of the Parthenon draperies (as No. 324, Slabs VII., VIII., Figs 50—60) making the edge much clumsier and stiffer.

Finest of all materials must have been the muslins of Amorgos which are mentioned in Attic Comedy, and were no doubt extraordinarily dear.[52] These, together with the garments from Cos, remarkable for their transparency, and frequently mentioned by authors, specially by the Latin poets of the Augustan age,[53] were worn, in all probability, chiefly by the class of the "hetairae," though respectable married ladies may have used them in the extreme heat, in the strict privacy of the house. On vases of the severe and fine Red-figured period it is very usual to find the forms of the body showing through the garments. This may reflect a current fashion of transparent garments, or it may be due to an artistic custom of drawing the nude figure on the clay, before clothing it with appropriate draperies.

[51] *Cf.* Pliny., N.H., xix., 20, J. E. Forster *de Bysso Antiquorum*, London, 1776; and *The Horsemen of Tarentum*, by Arthur J. Evans in the *Numismatic Chronicle*, 3rd series, vol. ix., 1889, p. 66.

[52] Aristoph., *Lysist.*, 736.

[53] Hor., *Carm.*, iv., 13, 13; Ov., *Ars Am.*, ii., 298.

Silk has been supposed by some critics to have been the material of which the "Coae vestes" were composed. It certainly seems to have been spun and woven at Cos at an early period,[54] but it was rare and dear in Alexandrian times, and not improbably imported from the East. Mr. Rennell Rodd notes the present silk industry of modern Greece[55] at Achmetaga, a village in Euboea, "an industry of historic antiquity in Greece which might be much developed in a country where the mulberry tree flourishes as it does here." Perhaps some of the "shining" garments of which Homer makes such frequent mention were, after all, of silk, though imported.

The discovery of oriental objects at Mycenae and elsewhere, and the finding of "Mycenaean" objects far up the Nile, have made it unwise to insist too much on the impossibility of close contact with the East in the very earliest days of Greece. But the prehistoric presence of silk in Greece is a debateable point, and I leave it with the Homeric commentators.

Gibbon points out the curious suitability of the Greek climate to silk-worms, and notices that until the twelfth century, when the victorious Roger, the Norman King of Sicily, carried off to Palermo the weavers of Thebes, Argos, and Corinth, Greece alone of all European countries, possessed the silk-worm. It is, however, said by some not to have been introduced into Greece before Byzantine times.

The Eastern fashion of embroidering or weaving stripes across the material is of high antiquity in Greece. The

[54] Arist., *Hist. An.*, v., 19.

[55] *Customs and Lore of Modern Greece*, by R. Rodd. London, Stott, 2nd Edit., 1892.

Fig. 54.—Fragment of a robe. Crimea.

decoration of the garments on countless archaic vases testifies to the prevalence of this fashion (*cf.* The Naples terra-cotta of Fig. 7). Fringes were also largely used on the edges of garments, a fashion derived more or less from Asiatic styles.

In Fig. 45, where Penelope sits sadly at her loom, a curious pattern of winged human and animal forms is in process of production in a frieze-like band on the web. This vase is exceedingly interesting as giving a good idea of an ancient Greek loom. The threads at the bottom are held down, it will be seen, by small weights.

So far as I am aware only one set of fragments of a Greek dress, on which a pattern can be made out, still survives. It is given in Fig. 54. It was found in a grave in one of the Greek colonies in the Crimea. The decoration (human figures between floral bands) is much like what may be found on many Greek vases. In the British Museum, 3rd Vase Room, No. E 137, Case E, on a vase signed by Hieron (Fig. 55), Demeter wears a gorgeous himation covered with small figures. As the drapery becomes more graceful, after the archaic period in art, plainer stuffs as a rule come into use, depending for their effect on the hanging of their folds rather than on the pattern of the material.

As to colour, saffron seems to have been a favourite with women, together with red. Gentlemen wore white, as is specially mentioned by Theophrastus.[56] These white garments were frequently cleaned by the fuller,[57] their spotlessness being a test of good breeding. Workmen and field labourers wore grey or brown. On the white

[56] *Characters*, 7, &c., Jebb's Translation, Macmillan, 1870.

[57] *Cf.* Theoph., *Characters*, 23, 24.

Athenian lecythi, of which some fine specimens can be seen in the British Museum (3rd Vase Room, Cases F and 41, 42) the colours of the garments are very well preserved, and can be easily made out. From them it is clear that very brilliant colours were often worn by the relations of a deceased person at times when we should

Fig. 55.—Vase signed by Hieron. Departure of Triptolemos. British Museum.

expect to find black or neutral tints. In fact I believe that on the whole series of these white lecythi, of which some thousands exist in the museums of Europe, only a very few of the figures of mourners appear dressed in black.[58]

[58] *Cf.* M. Pottier's book, *Les Lécythes Blancs* (Paris, 1883), which deals at some length with the whole subject of this particular class of vases.

The statues of the Acropolis series (Chap. III.) have garments of very noticeable brilliancy. The chief colours used are blue, red, and green. It is unfortunate that these colours are surely if slowly fading from exposure to the light and air, but they are extremely interesting both from the way in which they illustrate Greek dress and from the evidence they afford of the Greek method of tinting statues.

The *hair* of the men in Homeric times is long. They are the "long-haired Achæans." Euphorbos[59] binds his locks with gold and silver. Little spirals of gold have been found lying beside the heads of skeletons in graves at Mycenae and other sites excavated by Dr. Schliemann, which, it is conjectured, were used to encircle locks of hair, though they may be only girdle rings. Mr. Leaf[60] points out that various fashions of hair-dressing may have prevailed as distinguishing tribal marks; for example, the Thracians "wear the top-knot," &c.[61] In the account given by Thucydides of the dress of the men in early times it will be remembered that ornaments in the form of the tettix are mentioned. It used to be thought that this meant a kind of fibula or clasp in the form of the tettix, and that the Athenians chose this as a symbol of their being "earth-born" (autochthonous) and not tainted by descent from any other nation. But, in more recent times, by the aid of marbles discovered in various places in Greece, it has been found that the long hair of the athlete before the middle of the fifth century was braided in a heavy lump behind, bound round and round with bands of gold or other metal till it resembled the ringed body of

[59] *Iliad*, xvii., 51.

[60] *Op. cit.*, p. 82.

[61] *Iliad*, iv., 533.

the tettix, which is more properly the "tree cricket" and not the "grasshopper." Fig. 56 gives an instance of such a method of hair-dressing. Athletes often bound their hair up with a simple ribbon or fillet only. Another plan of disposing of the long hair of the men when engaged in active exercise was to plait it in one or two long tails and wind these round the head. An instance can be studied in the British Museum, Archaic Lobby, No. 209,

Fig. 56.—Athlete with his hair bound up. Olympia.

the so-called "Choiseul-Gouffier Apollo." A cast of a similar coiffure is in the South Kensington Cast Collection, Perry's Catalogue, No. 34. This long plait was often dedicated by its owner to a river or marine god at some critical moment. The companions of Patroclus sacrifice their hair at his pyre; Orestes offers his to the Inachos.[62]

In the British Museum (Mausoleum Annexe, No. 798, No. 163 in "Gr. Insc. in Brit. Mus.") is an interesting

[62] Il. xxiii., 135, and Aesch. Cho. 6.

votive tablet from Phthiotic Thebes in Thessaly, dedicated by two young men, Philombrotos and Aphthonetos, to Poseidon, with a curious representation of two long straight plaits of hair (eminently suggestive of the Misses Kenwigs), typical of the owners sacrificing this proof of their manly vigour to the marine deity who was supposed to have life and growth more especially under his care.

From the time of the Persian Wars, 490—479 B.C., men in Greece wore their hair shorter than before, but not too short—that was the mark of the slave. It will be remembered that one of the things that astonished the Persian spies at Thermopylæ was the care with which the Spartans were seen to be dressing their long hair before the engagement.[63]

The hair of Greek women in classical times was arranged in an endless variety of ways, which are best studied from the monuments themselves, as it is impossible to give any adequate idea of them by means of illustrations. Many interesting varieties can be found in the vase-rooms of the British Museum. The terra-cotta statuettes (or "figurines") of Tanagra, reproductions of which, from the museums of Berlin and Vienna, are now so universal, abound in varied methods of hair-dressing. Similar instances exist in the terra-cotta room of the British Museum. Young girls in Greece seem to have worn the hair loose. In the so-called "Homeric" hymn to Demeter, "the daughters of Celeus, like fawns gambolling through a spring meadow, rushed down the narrow way, holding up the folds of their lovely garments, and their hair waved about their shoulders like

[63] Herod., vii., 208.

saffron-coloured bloom." Older women wore various ornaments to keep the hair in place. Gold pins, of all sizes, for this use, are found in women's graves. A fine specimen, in elaborate gold-work, set with a fresh-water

Fig. 57.—Hair bound with a fillet. Coin of Syracuse. British Museum.

pearl, rewarded the excavators in Cyprus a few years ago. It is now in the "Gold Ornament Room" of the British Museum. A visit to this room will, I may mention, give all necessary information on the subject of Greek jewellery.

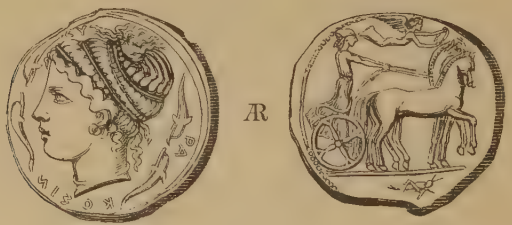

Fig. 58.—Female head, from a coin of Syracuse. British Museum.

The Greek fillet, or braid wound several times round the head, is proverbial as a classical head-dress. It is given in Fig. 57 from a coin of Syracuse of the Fine Period, in the British Museum. A similar arrangement of a cord passing five times round the hair, leaving loose

locks at the crown, appears in Fig. 58, also from a coin of Syracuse in the same collection. Fig. 59 gives an earlier version of the same, with one simple row of beads keeping the hair in place.

Fig 59.—Female head, with hair bound with beads. Coin of Syracuse. British Museum.

The "Stephane," or metal circlet rising in front and narrowing at the back, where it was tied by a ribbon either forming a visible bow or one concealed by a knot of hair, was the suitable adornment of dignified,

Fig. 60.—Coin of Segesta. Hair bound with a "Sphendone." British Museum.

noble matrons. Hera, the Queen of Heaven, generally wears it. A fine instance occurs in the British Museum, Elgin Room, No. 504.

Casts of similar ornaments may be found in the South

Kensington Collection, from the well-known busts of Hera in foreign museums.

The "Sphendone" (like a sling in shape, as its name implies) was a band of ornamented cloth or leather put on either from the back or front, and ending in a tie

Fig. 61.—Coin of Syracuse. "Sphendone" wound several times round the head. British Museum.

or band. Fig. 60 gives an example of the art of the Finest Period on a coin of Segesta, now in the British Museum. Fig. 61, a coin of Syracuse, also in the National Collection, shows how the long ends of the

Fig. 62.—Tetradrachm of Syracuse, with legend "Εὐμένου." Instance of a wide, short "Sphendone." British Museum.

sphendone might be wound several times round the head as a finish. In Fig. 62, from a tetradrachm signed by Eumenos in the British Museum, the sphendone is shorter and wider than in the previous example, ornamented with stars, and tied on the top of

the head with a small bow. In Fig. 63 it comes lower at the back of the head, and ends in a band across the brow.

The "Ampyx" was a metal diadem or snood, of which

Fig. 63.—Tetradrachm of Syracuse, by Phrygillos. "Sphendone." British Museum.

an instance is given in Fig. 64, also from a coin of Syracuse signed by Eumenos.

The "ampyx" is sometimes worn in conjunction with the hair-net, as in Fig. 65, again from a coin of Syracuse

Fig. 64.— Coin of Syracuse. Female head wearing the "ampyx." British Museum.

in the British Museum. The two ornaments are connected by a flat buckle above the ear.

The net, with the "ampyx" reduced to a very small frontlet, occurs on the famous decadrachm of Syracuse

signed by the artist Kimon, of which the Museum is justly proud (Fig. 66).

A head-dress very similar to the "sphendone" but

Fig. 65.—Coin of Syracuse. Female head wearing "ampyx," joined to hair-net by a buckle. British Museum.

more completely covering the head, called the "sakkos," from the goat's-hair cloth of which it was made, will be found in the cut (Fig. 67) also from a Syracusan coin. In archaic monuments, as, for example, in the Acropolis series

Fig. 66.—Decadrachm of Syracuse. Signed by Kimon. Hair in a net with frontlet. British Museum.

(*cf.* Figs. 33, 34, 35, 36,) very elaborate crimping and curling seems to have been in vogue. The forehead is covered with neatly-set wig-like locks that sometimes look almost

like snail-shells. Long tresses that have been compared variously to ropes of pearls or of onions are depicted in a painstaking way, very dear to the early artist. At a later period much freer modes of treatment prevailed, as our illustrations (Figs. 57—67) have shown.

A great deal has been written and said about the great beauty of the figures of the Greek women owing to their severe disregard of any garment at all corresponding to the modern corset. But there is little doubt that under the chiton, ladies often wore a broad supporting band round

Fig. 67.—Female head wearing the "Sakkos." Coin of Syracuse. British Museum.

the body over the ribs or breast, (στηθόδεσμος, "fascia pectoralis"). An instance of such a support can be clearly made out on a vase in the British Museum (3rd Vase Room, No. E 246, Case 29), where a lady is either putting on or taking off her chiton at the bath. This band was probably stiffened in some way or made of leather—occasionally it seems to be supported over the shoulders by strings and buttons, like braces. The famed "cestus" of Aphrodite (*Il.* xiv., 214) may have been worn next the skin, but its elaborateness suggests something that could be seen, therefore it may have been an outer girdle. *Cf.* Fig. 31).

In later times some kind of band was used to repress a tendency to over-stoutness.[64]

In very early vase-paintings with geometrical patterns the waists of the women are so unnaturally narrow that they have raised a suspicion of tight-lacing, even at that remote period, but as the men share in this anatomical

Fig. 68.—Fragment of a Vase, with female figures and geometrical patterns.

peculiarity it is probably due to the artist's early endeavours to portray the human form, emerging as his art was from purely geometrical forms of triangles and squares (Fig. 68).

As may be seen in Fig. 32, the "Running Girl" of the Vatican Museum wears a deep supporting belt when

[64] *Mart.*, 16, 66.

actively exercising, and at such times this must have been usual for women of all ages. The elaborate cross-girdlings to which I have referred (Fig. 25), and which remain in the popular mind as the recognised Greek style, were probably a reminiscence or repetition of a similar girdling beneath the chiton.

Sunshades occur with considerable frequency on Greek monuments, but, as in the case of the East, whence the fashion probably came to Greece, they are generally held by an attendant over the heads of persons of importance. Eros, in the Parthenon frieze (British Museum, Elgin Room, No. 324, Slab 6, Fig. 41), holds one for Aphrodite. In the Berlin Museum is a vase on which is painted a satyr advancing with mincing steps behind a veiled lady, carefully holding a parasol to shield her. On later vases of post-Alexandrine times (as for instance, in Nos. F 276, Case 55; F 236, Case 50-51; F 336, Case 12; F 375, Case 13, of the 4th Vase Room of the British Museum) they can be noticed in great numbers among the various adjuncts of beauty used by the ladies of the time.

In the house the Greeks seem frequently to have gone barefooted, especially in summer. This fashion was followed by philosophers who affected simplicity, by artisans when working out of doors, as well as by Spartans old and young. But in Athens the feet were generally covered out of doors either by sandals, or mere soles tied on with straps, or "made" boots and shoes of leather. Hunters, country-folk, and travellers wore high boots. Shoemaking is frequently mentioned by Greek authors, and various kinds of cut are spoken of as the "Laconian," the "Amyclean," and others; but, although Greek monuments show an extensive variety of boots and shoes, the

different kinds cannot be identified with any certainty. Fig, 69 gives a few of the varieties met with. Well-fitting shoes were a token of good breeding in Athens; mended shoes are given in Theophrastus[65] as one of the signs of avarice, over-large or nailed shoes were "boorish" except for military wear.

Ladies out of doors covered the head with a fold of the himation. On some of the Tanagra figurines outside the himation a parasol-like disc is seen on the heads of ladies, balanced in a manner impossible in reality (Fig.

Fig. 69.—Varieties of boots, shoes, and sandals.

42). Foreign catalogues still define these discs as "straw-hats," but it has been suggested that they may be curious instances of a survival. On many of the figures found on the Acropolis an iron spike is inserted in the crown of the head (Fig. 70), in a way that seemed unnecessary and puzzling, until the view was propounded that these spikes probably supported a wooden conical disc which served to protect the fine colouring of the figures from damage by rain or birds. And so, when the artist of the smaller kind of statue, the "figurine" of Tanagra, set to work, he copied

[65] *Characters*, Nos. 14, 25.

Fig. 70.—Female figure found on the Acropolis. Athens.

the disc on occasions when it was no longer wanted as a protection from the weather, and made it appear as part of the dress of ladies of the period. Against this view it may, perhaps, be urged that the art of the figurines of Tanagra is too fresh to be merely a "derived" art. In that case the puzzle of the head-dress is still unsolved. A covering for the head for men in Greece of very general use is the "Petasos" (πέτασος), or flat felt hat with flaps at the front and back and over the ears, these flaps being

Fig. 71.—Varieties of the "Petasos."

sometimes tied on the crown or under the chin in the fashion of the modern "fore-and-aft" cap. Fig. 71 gives some of the various ways of wearing the Petasos. In later times ladies seem to have occasionally donned it as it occurs on some of the figurines from Tanagra. With the chlamys the Petasos is worn in Greek art by all travellers and hunters, and therefore, by Hermes, the travelling messenger of the gods.

Artisans and fishermen wear the "Pilos" (πίλος) a conical cap of felt or leather. Odysseus as a wanderer and seafarer, Charon as ferryman of the dead, and

Hephaistos as the workman god, all wear it in Greek art.

Fig. 72.—Instance of the "Pilos." Vase Painting representing the foot-washing of Odysseus.

Fig. 72 from a vase (being the reverse of the vase, Fig. 45, representing Penelope at the web), shows Odysseus in

the Pilos undergoing the foot-washing at the hands of the aged attendant, Eurycleia. In Fig. 73 some sailors wear it, and in Fig. 74 it is the headgear of Hephaistos. The Pilos seems to have taken the place now filled by the skull-cap as a head covering for invalids and hypochondriacal patients. Plato[66] thus amusingly refers to the custom: "When a carpenter is ill he expects to receive a draught from his doctor that will expel the disease and get rid of it, but if anyone were to prescribe to him a long course of diet, and to order him to put little caps (πιλίδια) upon his head with other treatment to cor-

Fig. 73.—Sailors wearing the Pilos.

respond, he would soon tell such a doctor that he had no time to be ill, and wishing his physician a good morning he would enter on his usual course of life, or, should his constitution prove unable to bear up, death puts an end to his troubles."

There is little doubt that Greek ladies were in the habit of rectifying, by artificial means, any defects of complexion induced by their confined indoor life and want of exercise. In the British Museum (3rd Vase Room, Case 43) is a pot, found at the Greek colony of Naucratis, in Egypt, which still contains some of the rouge it used to hold.

[66] *Republic*, Bk. iii.

In the *Oeconomics* of Xenophon, where the whole duty of a Greek wife is set forth in most delightful terms, the bride is admonished by her husband to abjure rouge

Fig. 74.—Hephaistos with the Pilos.

or powder, false or dyed hair, and high-heeled shoes, as, if she manages well, she will not need artificial aids to beauty, for time will not damage her influence.

These artificial additions to personal charms can, however, hardly be regarded as properly forming part of my

subject. The object I had in view in undertaking the task which I have now completed was threefold. I desired, if possible, to concentrate the light already thrown on the nature and character of the dress of Ancient Greece, if not indeed to increase it; but I also had in view the necessities of those who from taking part in dramatic representations, or from other causes, wished to impersonate ancient Greeks, whether male or female. My third desire was to induce my readers to visit the National Museums to study the subject at first hand. If I have succeeded in any of these aims my work has not been in vain.

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